

The Canvasback

Fall 2002
Vol. 11, No. 4

Havre de Grace Decoy Museum

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can•vas•back (kan'ves bak'), *n., pl. -backs*, (esp. collectively) - **back**. 1. A north American wild duck, the male of which has a whitish back and a reddish-brown head and neck. 2. A style of decoy made famous by carvers of the Susquehanna Flats region. 3. A quarterly publication of the Havre de Grace Decoy Museum.

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ON THE COVER

2002 Raffle swans. Photo by
Diane Rees.

FROM THE DIRECTOR



Dear Members and Friends,

This year's Annual Duck Fair proved to be a wonderful success despite the weather. Saturday shone through with fair skies, gentle breezes and a continuous tide of people coming in waves throughout the day. Sunday turned somewhat blustery and temperamental but still, we stayed lightly busy as visitors came to watch the retrievers perform, the carving competition decoys float, and the children paint. A strong handful of exhibitors relocated under the quickly reorganized tents, and good humored optimism prevailed over the moody weather. We are appreciative of all those exhibitors who participated in the event and particularly those who stuck in there through Sunday.

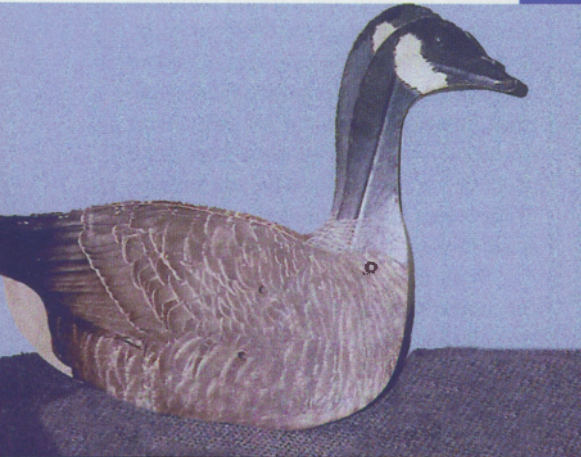
With the year's two largest events successfully behind us, we are quickly getting our thoughts and plans in place for 2003. Modifications to programs we already sponsor and plans formulating for some additional activities in the new year are guaranteed to keep up busy. With help of Laura de Nardo and other board members and volunteers we are about to complete our 2003-2004 marketing and promotions plan. Personally, I am about to go into committee meetings to update the long range strategic plan and simultaneously begin identifying new grant source's for our many projects. This has been an interesting year, perhaps a learning year, now we go to the process of moving ahead, building the future of the Havre de Grace Decoy Museum.

Very Sincerely,

Deb Pence
Executive Director



Define A Decoy



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*From
the
President*



Dear Museum Members,

As the seasons change, so does our routine.... The fall seems to bring a renewed interest in waterfowl and decoys. It also represents the start of the new season of decoy shows and auctions.

The 21st Annual Duck Fair, held over this past September 14th and 15th was, despite the threat of rain, a success. The rain may have been discouraging to some, but in light of our current drought situation, I find it hard to complain. I would like to thank John Ingoglia and Norm Smith along with the Duck Fair Committee, volunteers, Board Members and staff that worked to make this event the success that it was.

We congratulate Ed Watt for volunteering to be the 2003 Festival Chairman. This is a challenging position that will require many hours of time and dedication. We look forward to working with him on this year's Annual Festival. Our Festival planning meetings are held on the first Wednesday of each month and we welcome and encourage your participation.

Sincerely

A handwritten signature in cursive script that reads "Patrick Vincenti".

Patrick Vincenti

Tax deductible contributions can be made to the Havre de Grace Decoy Museum. The museum was incorporated in 1981 as a non-profit organization which exists to document and interpret waterfowl decoys as this art form applies to the social and economic life of the upper Chesapeake Bay region.

Defining a Decoy

By
James W. Turek

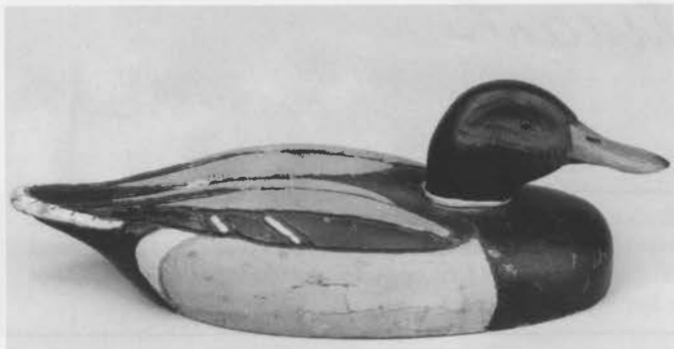
Traverse the displays and peruse the offerings at shows such as the ones in Easton or the Decoy & Wildfowl Art Festival here in Havre De Grace. Even the ardent collector may be overwhelmed by all the waterfowl related items for sale. In particular, one may find vintage gunning decoys next to magnificent examples of wildfowl art. With so much offered, the line between a decoy and art can at times be ambiguous. This article seeks to investigate the elements of a decoy. An attempt will be made to critique the difference between a decoy as an object and its evolution into art.

Historically, a decoy was a simple tool. The design of which emulated the abstract form and color of waterfowl. Its purpose, was to lure waterfowl within range of the hunting gun (or arrow). Their shape and construction reflected local conditions and available material.

In time, carvers refined their production. They improved their style and decoys assumed a more realistic appearance. Never satisfied, man refined his technique. With ingenuity and technology he produced work that is exceptionally realistic and almost lifelike. But in seeking to capture the essence of nature, man lost the basic elements that made a carved bird a decoy.

Dictionary definition

Joel Barber, the father of modern collecting, defined decoys as "a lure, something to mislead and entice the unsuspecting." George Starr, another preeminent collec-

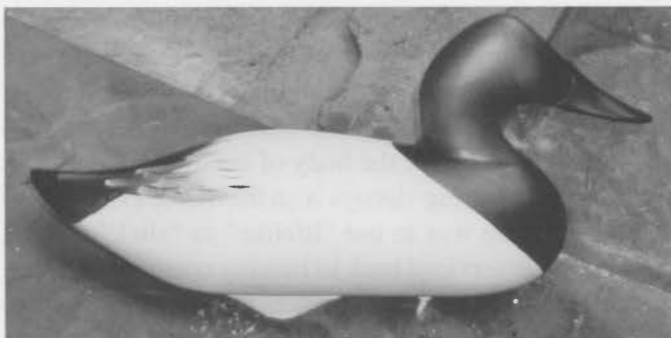


tor, labeled decoys as "symbols of delusion." The Ward Brothers, producers of some of the finest decoys and who stretch the boundaries of carving and painting, claimed their decoys were "counterfeit birds." These definitions give the perspective of insiders, those who are intimate with decoy carving and collecting; it may be best to find a more general definition.

Let's start with the New Webster's definition of a decoy, "an artificial or trained bird used to lure game within gun range (to lure in a trap)." This is a traditional definition and there should be little disagreement on the basic tenets. However, let's look more closely at the words that compose this definition. Particularly the phrase "used to lure game within gun range." Suppose a carver made a few birds to hunt over, one in particular he liked above all others. He decided this bird would adorn his mantle. By the Webster's definition, this particular piece may not be considered a decoy. Even though it shared all the physical characteristics of the other carvings, it thus far has not been (and for arguments sake will not be) used to hunt over. Therefore, it is not congruent with the phrase "to lure game within gun range." The point is raised to question whether the physical properties that embellish a carving make an object a decoy rather than how the object is used.

I think this is a case of semantics. The publisher of a national magazine for collecting decoys and I had a discussion regarding this very topic. He argued and I paraphrase -an object may be considered a decoy only if this was how the carver intended the object to be used. A decoy was created to be hunted over, anything less, should be construed as art. I, however, do not think intent should be the sole determinate. An object has particular attributes which makes it a decoy. They are independent of the carver's intent. I will concede the line between decoy and art can blur from time to time, and an argument for intent does have merit. Assume a carver makes a bird for the sole purpose that it be admired by a collector. It was not designed nor intended to be used as a tool. Should this be more fairly labeled as art? I think a reasonable case can be made to support this point of view. But is intent enough? Let me explain. To embellish a gunning rig for sea duck hunting, gunners would (some still do) paint black a bleach jug or a gallon can. From a distance, this offering looks like a flock of rafting scoters. More importantly they are very effective in decoying birds. The question is posed, are black bleach jugs used in this way decoys or were they simply used to "decoy" birds within gun range? Perhaps the quality that defines a decoy is not so much how it is (or was) used, but some other inherent quality.

Primitive hunters would bring down game, then support the head and body with sticks or the like. In animat-



ing the carcass they would use it to lure other waterfowl within hunting range. Would this dead bird be transformed into a decoy by the way it was used? Or simply, is it a dead duck used to decoy? Other primitive methods were also employed. Waterfowlers would arrange clumps of mud on the shore to create the profile of resting ducks and geese. Along the northern shores hunters would arrange stones to capture the shape of waterfowl. Are these objects decoys? I for one do not think so. Like the dead bird, a decoy is more than the sum of its parts. Mud and stone arrangement is nothing more than using materials to decoy waterfowl. They, in and of themselves are not decoys. They are used to decoy. These concepts are not the same. A "decoy" used as a noun refers to the physical object, while "to decoy," a verb, denotes how the object is used.

A decoy has inherent physical attributes. These qualities are independent of their use. However, there is a need to delineate the difference between decoys as objects and art objects mimicking decoys.

Art

Let's define art as an activity in creating things to arouse emotion or imagination through one or more of the senses. There should be no doubt that fanciful creations that seem to capture nature in a moment of time must be considered art. For example, a pair of pintails lurching from the water; the artist captures their grace in movement. Even the smallest feather not missed. Clearly, this is art. What of birds carved to this same detailed degree but shaped more along the design of hunting decoys? Is this a case of art imitating reality? Probably so. Take this hypothetical argument: In a collection there is a highly ornate piece with articulate feather carving and paint. The owner decides to hunt over this bird and successfully takes game. Because it was designed as art, would this disqualify the piece as a true decoy? Again we are concerned with the same basic question: does a piece inherently have the qualities that make it a decoy or is it how it is/was used that makes the object a decoy?

As carvers embellished their work, each piece assumed a more artistic flair. Soon these birds were attracting the

eye not of a canvasback (or other waterfowl) but of the collector. Some makers sold decoys in various grades. The least expensive were the most abstract. Higher grades exhibited more realism. Some carvers made extra quality pieces intended only for display. Most were made of the same woods and same paint, the difference was in the degree of carving and painting.

My aim here is not to take the reader on a circuitous journey of semantics. Rather, my intent is to explain what is and is not a decoy. At some point, however, I need to find a working definition of a decoy.

Elements of a decoy

Decoys share certain inherent qualities or elements. These elements are what constitute a decoy. For the sake of a working definition this is my attempt. By design decoys are usable objects shaped in the form of wildlife species that are functional, durable, and serviceable. If they meet this criterion then one is reasonably safe to label an object a decoy.

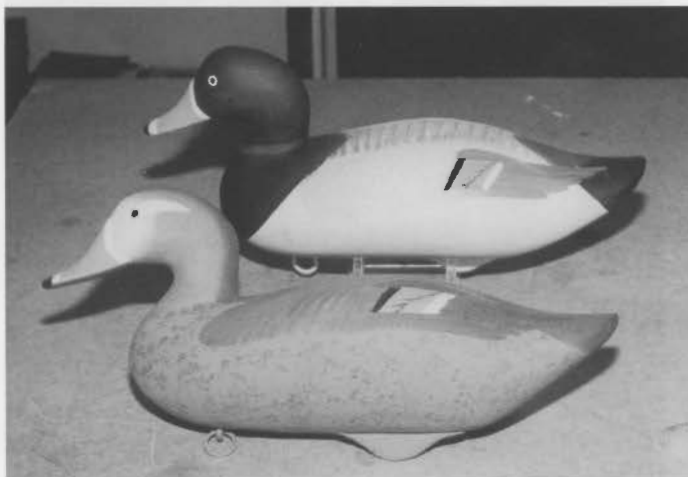
Decoys were (and are) tools; their makers crafted them to be used for hunting. These objects had to be usable and functional or they served no benefit. Therefore, a decoy must be designed in shape and size to be hunted over. A miniature, for example, represents most of the characteristics of a full size bird, but because of size, serves no practical use. There is no reasonable expectation they could lure birds. Therefore a miniature must be disqualified as a decoy.

Being a tool, a decoy has to be durable. The rigors of hunting demand this. Modern gunning slicks and wild-

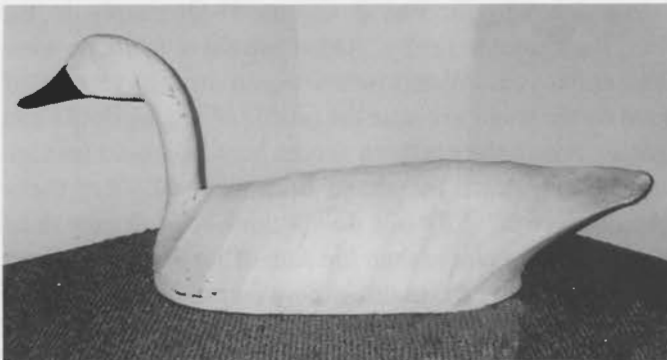




fowl art capturing the look of waterfowl but are lightly constructed. It is doubtful they would survive normal gunning without the need for constant repair. When I pitched the idea of this article, Debra Pence, Director of the Decoy Museum played devil's advocate. She asked "what of primitive decoys, such as those from the Lovelock Cavern in Nevada?" Would they be considered durable? These decoys (unquestionably these are decoys) were made of woven tule grass and feathers from hunted canvasback. Decoys constructed of tule do not seem to be very durable. I was taken a back. She had negated the durable supposition of my definition. After some time I came to the conclusion that they were in fact "durable." After all, they have survived thousands of years, and are the oldest examples of decoys yet known. But this line of thought is intellectually dishonest. How should one quantify the durability issue? Durable is a relative term. Tule decoys, perhaps some of the first decoys, were an improvement over and are more durable than clumped mud. But, they are not as durable as wood. Wood decoys will last many gunning seasons but they are not as durable as the polystyrene decoys such as those in my personal gunning rig. Technology tends to make materials obsolete as improvements come along. Hence, in the day of the Native American hunter who employed more primitive methods, tule decoys were the most durable tools of the time. They were cutting-edge technology.



Serviceable refers to a decoy that through use, need to be repainted or repaired. It was normal to repaint whole gunning rigs between hunting seasons regardless of condition. There are countless examples of decoys with the head of one carver the body of another and the paint by a third. Repairing decoys is an inevitable extension of hunting. If one was to use "lifelike" or "slick" decoys, they could be serviced back to hunting condition in a reasonable amount of time. Expedient repairs could be made to lifelikes, but would it change their appearance? If one tried to repair a lifelike decoy to it's original appearance and condition, how much time would be necessary to make



those repairs? Remember, a decoy was a tool. Minimal time was allotted for seasonal repairs. After that it most likely would be tossed into the stove as firewood.

Conclusion

The previously mentioned elements may be used as a litmus test to gauge the veracity of a decoy. However, it would be best to have a simple all encompassing definition. Several decades ago the American judicial system wrangled with an issue to find the difference between art and pornography. A particular case made it to the Supreme Court and the justices seemed to be perplexed. After much deliberation the court helped shape a definition of pornography as "you know it when you see it." Although I do not wish to compare decoys to pornography there is merit in the highest courts reasoning. We may define a decoy as an object that you know when you see one.

From Our Visitors Summer 2002

Thank-You for preserving such a treasure for all of us to enjoy. Carole Young

2nd time to visit, love coming here. Bill Lowery, Chico, CA

Excellent history lesson even for us west coast guys. Great Job, I could spend hours here. Chuck Peterson

We enjoyed it, along with the kids game provided! "It rules..."Cody Bawthen I think this is very child friendly! Issac Coffel

I was born and raised in Havre de Grace and I think that this exhibit is an excellent representation of our town. The Coles, HdG, MD

"Loved it!" Tracy Johannissonn , Shellpoint Beach, FL

On our way to Texas from Long Island—The Holy Grail of Duckdom.....Awsome! Sandra Thomas, Copperas Cove, TX

Born and Raised in MD with family in Philly. Never took the time to stop in, until now. Our Loss! The grandkids will join us next time. J&B Butler, Severn, MD

A very nice addition to Havre de Grace . Enjoyed it very much. Howard and Carol Grace, Edmond, OK

Your museum reminds one of South Britany in the west part of France called Brieve Natural Reserve....same waterfowl, Thank-you, D. LeMarie

WHERE THERE IS A WILL THERE IS A WAY

While many people make annual contributions to help support the Havre de Grace Decoy Museum, a few of our supporters may wish to make the extra commitment of providing for the museum's future needs through a will or a trust. These special gifts provide lasting support for our efforts to preserve the art and culture of decoy making in the upper Chesapeake Bay region.

Although there are many different ways to provide a planned gift to Havre de Grace Decoy Museum, the most common method is a specific bequest through a will or codicil (an amendment of an existing will). Here is a sample of the language that can be used to designate such a gift:

I give and bequeath to Havre de Grace Decoy Museum, a non-profit organization (Tax ID #52-1513642), located at 215 Giles Street, Havre de Grace, MD 21078, for its general purposes, the sum of _____ Dollars - OR - _____% of my residuary estate.

If you would like more information about bequests, trusts, and other methods of planned giving, we strongly recommend that you consult your attorney and your tax or financial advisors to draw up an estate plan that is specific to your needs and interests.

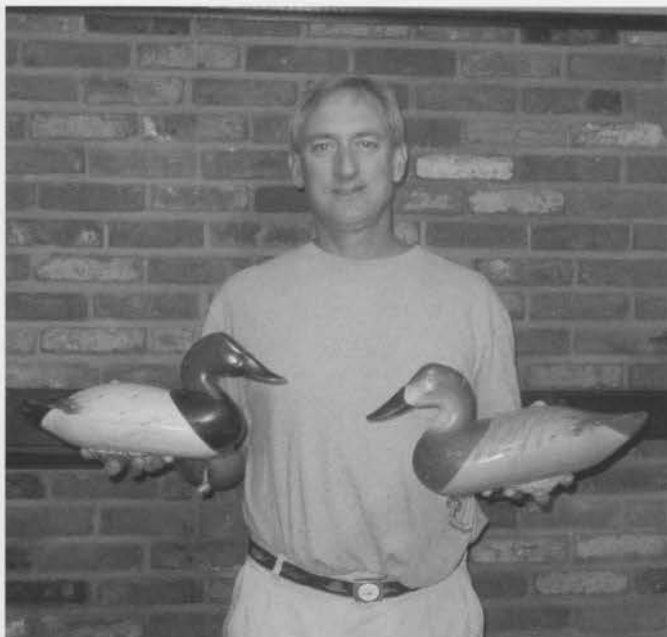
Stolen Decoys Recovered after 30 Years

This unusual story of stolen decoys was shared by Joe Walsh with his fellow Potomac Decoy Collectors Association members at their September meeting. Joe had a pair of 1965 original paint Charles Joiner canvasbacks on the competition tables when his story was told.

Joe, born and raised on Maryland's Eastern Shore, hunted the Miles River area with his dad and three brothers. The dad, Dr. Harry M. Walsh, had a large gunning rig that he kept stored in 100lb burlap corn sacks under the back porch. (Joe did not go into detail what the corn was used for.) The rig, comprised of decoys made by Chesapeake Bay carvers Madison Mitchell, Paul Gibson, Jess Urie, Charles Joiner, and others, had been given to the senior Walsh for medical services provided. Around 1972, some of the burlap sacks containing the decoys were stolen with a subsequent police report filed. Since that time, Doctor Walsh and some of his family, including Joe, moved to Florida. Dr. Walsh is known to the decoy collecting community as the author of *The Outlaw Gunner*.

Joe returned to Maryland in March 2001 when his employer reassigned him to their Baltimore office. His dad subsequently returned to the Eastern Shore to be close to family. Joe, on his way to visit his dad, stopped in an Eastern Shore antique store, drawn by a familiar decoy in the window. In the back of the shop were another 14 or 15 decoys that Joe recognized. Joe started flipping birds over, finding telltale signs of family W brands and World War II parachute cord with bowline knot that had been used on the weight line. The store's owner was advised that they were stolen decoys and that a police report had been filed. The owner acknowledged that the same person consigned all the decoys identified by Joe.

Joe and his brothers met with the consignor at the consignor's home where several burlap bags filled with Walsh decoys were waiting for them. The consignor had purchased the decoys almost 30 years earlier for \$2.00 each. By this time the consignor knew that the police were involved and that he had some of the stolen Walsh rig.



Wanting no trouble, the consignor told the Walsh brothers to reclaim their decoys. An accord was struck as the brothers left a few decoys behind.

Joe concluded: "Not only do the decoys represent recovered stolen property, they also represent a re-acquaintance with pleasant memories from yesterday. It is nice knowing that the shot in the side of the decoys, was an errant shot from my dad, brothers or maybe myself some 30 odd years ago."

MARK YOUR CALENDARS

R. Madison Mitchell Endowment Dinner

Friday
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6:00 pm - 10:00 pm

Guest Speaker - Larry Hindman
Project Leader for the Maryland
Department of Natural Resources

Jim Trimble

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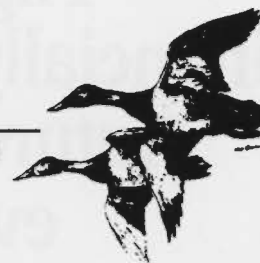
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2002 Youth Carving Class Wrap-Up

Photos and text D. Pence

This summer's youth carving class, co-sponsored by the Harford County Recreation Department, Harford County Arts Council and area carver's was a wonderful success. Ten students between the ages of 12 and 17 met weekly in the museum's basement workshop and studiously learned to carve Havre de Grace, style "slick", decoys. Ned Mayne headed up the class with such great assistants as Leonard Burcham, Jeannie Hiss and Joe Cook. Vernon Bryant donated half-size canvasback blanks and Jeannie Vincenti did the behind the scenes work, finding donations and the least expensive supplies to help keep the class costs minimal. Everyone pulled together and we



"And then the Jesso goes on."

are pleased to show the results.

This year's students included both experienced and new carvers, yet everyone had new technique's to learn and some old ones to practice under the eyes of their masterful instructor's. The staff restructured the class and worked hard to minimize the student to adult ratio in each session. The results were great and we would like to offer one to two additional classes next year, perhaps a novice class and an intermediate wildfowl carving class. We hope to have some additional instructors and volunteers to help us out. Please consider helping out next summer! Call Debra for more information.



Jeanne Hiss giving a talk about decorative carving.

This years program participants included:

R.J. Bands
Ali Berenbrok-Niblett
Jonathan Fritz
Sarah Fritz
Joy Moultrup
Paul Otradovec
Stephen Otradovec
Christian Zurkowski
Coleman Zurkowski
Matthew Hardy



Are they dry yet?



Close study . . . "A new technique learned."



"Final Touches." Leanonard Burcham, carving instructor.



The putty stage.



*Pro's at "work." Let the carving begin.
Ned Mayne, carving instructor.*

Duck Fair Review

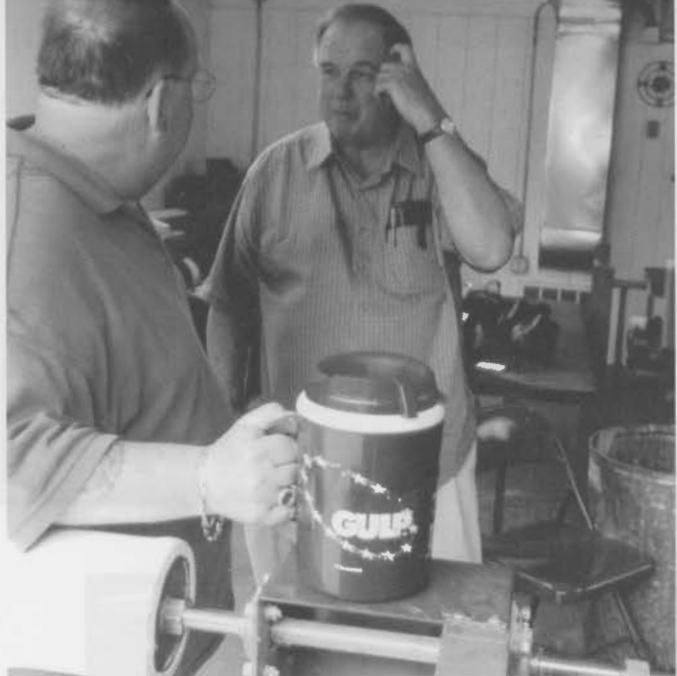
Text by Kay Morrison

Photos by Debra Pence and Kay Morrison

Whenever you plan an outdoor event, you need a backup plan. As the week progressed before the Duck Fair, we were all watching the weather forecasts and hoping that the weathermen would be wrong, as they had been so many times this summer. By Friday evening when we were setting up the tents, Saturday was to be nice, followed by heavy rains on Sunday.

Saturday morning dawned bright and clear. Patrick Vincenti & John Ingoglia were there at 4:30 a.m. to direct the exhibitors onto the Bayou Condominium lawns at 6:00 a.m. Fifty-two exhibitors had signed up and everyone was ready to go by the 9:00 a.m. starting time. Ken Lay had set up his coffeepot the night before and was greeted with cheers from the exhibitors when he arrived with the donuts.

Grumpy's Grill, Ltd. and the Bake Sale were soon both very busy. Carolyn Hargis, Gail Carriere, Noreen Pyle



John Ingoglia, event Co-chairman, and Jim Pierce discussing where John might get enough coffee to fill that mug? Jim Pierce painted Black Ducks in the Mitchell Shop.

and Mert Street took care of the Bake Sale donations and soon had everything priced and arranged attractively.

Rob Dyke, from the DNR, presented a "Scales & Tales" program on Saturday morning. Usually, their program highlights birds, but a quarantine had been placed on the birds, so he brought a fascinating collection of reptiles and amphibians this year. We were very fortunate to have this most interesting and educational program to offer our visitors. It was enjoyed every bit as much by the adults as it was by the children.

Vernon Bryant left his exhibit to offer two demonstrations of his punt gun and boat. It takes a good deal of effort to deal with that gun and we very much appreciate his efforts to show this old hunting method.

Bill Veasey served as Honorary Chairman of this year's Fair. After introductory remarks by Allen Fair, Mr. Veasey received a plaque from Norm Smith, Co-chairman of the Duck Fair. Throughout the Fair, Mr. Veasey graciously received visitors at his booth. He also drew the winning raffle tickets for the free raffles that were offered. Saturday's winner was Hank Pabst of Abingdon, MD and Sunday's winners were Wade & Ava Brendle of Havre de Grace.

GeorgAnn Pabst outdid even herself this year with the number and quality of items for the Silent Auctions. She canvassed local businesses in Havre de Grace and the merchants were very generous in their offerings. J. Freeman Wright took his talents to Aberdeen and Cecil county

Now if these guys are just sitting around, who is watching traffic and cooking the food?





Karen and Bradley Pierce watching the python at Saturday's "Scales and Tales" exhibit.



Vernon Bryant demonstrated his punt gun on Sunday.



Honorary Chairman, Bill Veasey, and Shannon Dimmig at their booths on Sunday.



Allen Fair and Norm Smith with Honorary Chariman Bill Veasey.



Diane Rees, museum curator, and board member Randy Haas setting up the auction on Saturday.



J. Freeman Wright made a very unique wooden tie with painted birds for Allen Fair.

Oakdale Retrievers put on four great shows during the Duck Fair.





Betty Fell and Dr. Brendle moved to the porch on Sunday morning.

and added quite a few items as well. Madelyn M. Shank, GeorgAnn Pabst, Scottie Lay and Joyce Irwin provided two Silent Auctions on Saturday, all the while wondering whether to hold items back for Sunday.

Virginia Hodge, along with Sarah & Ellen Massie, helped the children choose their prizes from the popular "Duck Pond." At 1:00 p.m. and 3:00 p.m., the children and adults were treated to demonstrations by Oakdale Retrievers, and what a treat they are! The dogs are amazing and seem to enjoy showing off just as much as the spectators enjoy watching them. We are so very appreciative of their volunteer efforts for the Duck Fair and the Festival.

The decoy auction on Saturday is a highlight for many of our visitors. Jay Edwards kept the auction running smoothly and professionally. Relieved that the events of the day had been concluded without a drop of rain, we all again discussed what would happen tomorrow. We decided that the only thing we could do was to prepare to go ahead and hope for the best.

Sunday morning, we reorganized the tents so that as many exhibitors as possible could be under cover. In spite of what seemed to be imminent rain, the following loyal exhibitors showed up; Mr. Veasey, Shannon Dimmig, Ned



The Sunday indoor Silent Auction.

Mayne, Marshall Purner, Joey & Sheila Jobes, Bob Jobes, Joe Cook, Paul & Deborah Butcher and Bill Cronin. As you can see from the photos, it was cozy, but no one complained and everyone adjusted to the accommodations we were able to provide. Thank you to all of you who showed up on Sunday!

Noble Mentzer, also known as "Patience" Mentzer, instructed 25 students in the art of painting a miniature canvasback. A great number of those students come back each year and more adults than ever join the ranks. Noble was assisted by Jeanne Hiss and Romaine Morrison and we thank them all for offering this unique opportunity during the Fair.

The Carving Competition had twenty entries this year and this event is becoming quite a Sunday highlight. The results of the competition are in this issue.

We moved the Bake Sale up to the front of the museum, using one of Clovis & Ramona Bolen's tents as shelter for the goodies. The Silent Auctions were moved into the Main Gallery and that proved to be a good move. Most visitors want to get in on the Silent Auctions and having them inside brought almost every visitor into the museum. Once inside, many toured the exhibits and spent much more time looking around than they would have otherwise.

The only scheduled event that did not take place was the Open Head Carving; everything else went off as planned. Even though the crowd was much lighter than on Saturday, every single volunteer who was scheduled to work showed up and, really, it was a very relaxing day. I want to thank everyone, volunteers and exhibitors, for your cooperation and support. With everyone working together, I think we gave the public a great weekend. Oh, it started to rain just as we closed up, so our backup plan of "just go ahead" worked fine!



Noble Mentzer, Jeanne Hiss, and Romaine Morrison at Sunday's Decoy Painting.

Duck Fair Live Auction Results

September 14, 2002

Lot	Price Realized	Item Description			
1	\$425.00	Green-winged Teal Pair by Dan Brown, signed & dated, 1986	29	\$ 60.00	Canvasback Drake, unknown maker
2	\$100.00	Green-winged Teal Pair by S. Harrington, signed & dated 1992	30	\$125.00	Pintail Pair by Capt. Harry Jobes, signed & dated 1979
3	\$100.00	Green-winged Teal Pair by Mike Smyser, signed & dated 1988	31	\$100.00	Blue-winged Teal Pair, unknown maker
4	\$ 75.00	Green-winged Teal Drake by Giannetto, Branded	32	\$100.00	Green-winged Teal Pair by J. Seibert, signed & dated 1989
5	\$ 75.00	Bufflehead Drake by M K Scheel, signed	33	\$175.00	Ring-necked Duck Pair by Giannetto, branded
6	\$100.00	Bufflehead Pair by John Meredith, Worton MD, signed & dated, 1990	34	\$120.00	Canvasback Pair by Joey Jobes, signed & dated 1989
7	\$ 95.00	Bufflehead Pair by Jeffrey Ebel, signed & dated 1991	35	\$100.00	Snow Goose by Joey Jobes, signed & dated 1989
8	\$175.00	Ring-necked Duck Pair by Jim Seibert, signed & dated 1991	36	\$125.00	Blue Goose by Joey Jobes, signed & dated 1992
9	\$125.00	Canvasback Drake by John Floyd, Ward style, signed	37	\$135.00	Pintail Pair by Joey Jobes, signed & dated 1990
10	\$325.00	Canvasback Drake, Old Upper Bay with iron keel, branded SUSQUEHANNA	38	\$135.00	Oldsquaw Pair by Joey Jobes, signed & dated 1990
11	\$125.00	Black Duck by Bob McGaw, Havre de Grace MD, repaired beak	39	\$150.00	Swan by Charlie Jobes & Bobby Jobes, signed #1 and dated 1992
12	\$350.00	Canvasback Drake by Paul Gibson, Havre de Grace MD, signed	40	\$125.00	Green-winged Teal Pair by Bud and Kevin Hammell, branded "Stony Hill" Stool Ducks Point Pleasant, NJ" signed & dated 1990
13	\$300.00	Pancake wood Duck Pair, Vernon Bryant, Perryville MD, signed & dated	41	\$100.00	Bufflehead Pair by G. Williams, signed & dated 1990
14	\$300.00	Cleveland Canvasback, Charlestown MD, circa 1880 branded E, restored	42	\$400.00	Bufflehead Pair by David Blackiston, Chestertown MD, signed & dated 1990
15	\$325.00	Pintail by Capt John Glenn, Rock Hall MD, circa 1940, branded K K	43	\$425.00	Goldeneye Pair by Charles Bryan, Middle River MD, signed & dated 2002
16	\$150.00	Wooden Wing Duck for Sink Box, Bohemia River MD, circa 1900	44	\$ 80.00	Canvasback Drake by Jim Pierce, signed & branded "JP"
17	\$125.00	Canvasback Drake by R. Madison Mitchell	45	\$825.00	Rare Blue Goose by Bob Litzenberg, Elkton MD, signed & dated 1993
18	\$ 50.00	Canvasback Hen by John H. Clark, signed & dated 1989	46	\$ 65.00	Coot by Roger Urie, Rock Hall MD, circa early 1990s
19	\$200.00	Canvasback Pair by bob Biddle, signed & branded RGB	47	\$ 75.00	Redhead Hen cork decoy by Sam Barnes, circa 1920s
20	\$110.00	Canvasback Drake, unknown maker, old iron keel	48	\$150.00	Baldpate by R. Madison Mitchell, repainted, circa 1960s
21	\$ 85.00	Canvasback Drake, unknown maker, old working repaint, circa 1920	49	\$ 45.00	Pintail pair (miniature carry lites, salesman sample) circa early 1970s
22	\$100.00	Canvasback Drake by Leonard H. Lipham, Jr. "Ed Pearson - copy", signed & dated 1998	50	\$ 35.00	Blue-winged Teal Pair (miniature carry lites, salesman sample) circa early 1970s
23	\$175.00	Green-winged Teal hen by Paul Gibson, signed	51	\$ 25.00	Mallard Pair (miniature carry lites, salesman sample) circa early 1970s
24	\$ 50.00	Blackhead Hen sleeper by Capt. Harry Jobes, signed & dated 1979	52	\$ 35.00	Wood Duck Pair (miniature carry lites, salesman sample) circa early 1970s
25	\$175.00	Redhead Pair by Howard Foreacker, signed & dated 1995	53	\$ 60.00	Canvasback Hen, body by Sam Barnes, head by Bob McGaw, paint by Clarence Bauer
26	\$100.00	Green-winged Teal Pair by Capt. Harry Jobes, signed & dated 1979	54	\$ 75.00	Canvasback Hen, body by daddy Holly, head by McGaw, paint by Clarence Bauer
27	\$ 75.00	Bufflehead Drake by Capt. Harry Jobes, signed & dated 1979	55	\$250.00	Cinnamon Teal Pair Miniature by Bob Litzenberg, Elkton MD, signed & dated 1996
28	\$280.00	Baldpate Drake by R. Madison Mitchell, signed	56	\$ 25.00	Redhead Hen by Jess Urie, Rock Hall MD, 1950s style, paint by Charlie Joiner
			57	\$125.00	Canvasback Drake by Jim Currier, original paint, circa 1950s

- 58 \$150.00 Bluebill by Charles Bryan, Middle River MD,
branded "JBD", signed & dated 1996
- 59 \$ 55.00 Canada Goose by Harry DeMull, canvas
covered, circa 1960
- 60 \$ 75.00 Swan from North Carolina, canvas covered,
signed & dated 1993
- 61 \$ 40.00 Two heads from Honorary Chair Whittling by
Harry Shourds, 9-14-02

Duck Fair Carving Competition Results

Diving

- 1st Place Bufflehead Hen by Jason Russell
2nd Place Bufflehead Drake by Kurt Zulauf
3rd Place Goldeneye by Jeff Coats

Marsh

- 1st Place Wood Duck by Bill Kell
2nd Place Green Wing Teal by Jeff Coats
3rd Place Black Duck by Howard Gaines

Goose & Confidence

- 1st Place Brant by Howard Gaines
2nd Place Goose by Bill Kell
3rd Place Goose by Jim Romig

Best of Show

- 1st Place Bufflehead Hen by Jason Russell
2nd Place Wood Duck by Bill Kell
3rd Place Brant by Howard Gaines

Many Thanks To Our Duck Fair Volunteers !!

Norm Smith	Allen J. Fair
John Ingoglia	Carolyn Hargis
Patrick Vincenti	Gail Carriere
Jim Pierce	Noreen Pyle
Ed Watts	Randy Haas
Andrew Speer	Doug Coats
Kenny Lay	Jay Edwards
Oakdale Retrievers	Heidi Schnakenberg
Dr. John Carriere	Bill Veasey
Perry Hargis	Walter Smith
Madelyn M. Shank	Peggy Smith
GeorgAnn Pabst	Warren Hiss
Joyce Irwin	Jeanne Hiss
Scottie Lay	Noble Mentzer
J. Freeman Wright	Romaine Morrison
Virginia Hodge	Dr. William Brendle
Sarah Massie	Gary Sargable
Ellen Massie	
Tres Schnakenberg	

Local Businesses Donating Items for the Silent Auctions

Access Computers
Advanced Electronics
Amanda's Florist
Andy & Bill's Collectibles
Ann Marie's Hallmark Shop
B & H Jewelry
Bank of Memories
Bayside Antiques
Blue Earth Leather Shop
Bomboy's Candy
Bonnie K's Hair Salon
Chesapeake Candles
Christmas Magic
Coakley's Pub
Concord Sails Marine
Country Flower Shop
Cracker Barrel Restaurant
Desserts by Rita
Franklin Street Antiques
Gary E. Dennis Gifts & Antiques
Goll's Bakery
Gryphon's
Harford Vacuum
Heritage Tea Room
Kel-Lee's
Klein's Store # 243
L.L. Bean Factory Store # 24
La Cle' D'or
Law Offices of M. Jayne Wright
Lyon's Pharmacy
Old Line Antiques
Pabst, Blue Ribbon Antiques
Par Excellence
Spencer-Silver Mansion
Starbird Canvas
Starrk Moon Kayaks
Stephens & Stephens Clocks, Ltd.
Susquehanna Station
The Avenue
The Crazy Swede Restaurant & Guest Suites
The Havre de Grace Ritz
The New Ideal Diner
The Olive Tree Restaurant
The Picture Show
The Seafood Dealer
The Whistle Stop
Thorofair Antique Center
Vandiver Inn
Vision Associates - Aberdeen
Waiting for the Tide
WalMart
Walter G. Coale, Inc.
Walton's Hardware
Washington Street Books & Antiques
WAWA Food Markets #567

Exhibitors Donating to the Silent Auctions

Vince Ciesielski
Don John
Ned Mayne

*All members are invited to
attend the 16th Annual
Anniversary Dinner on
Saturday, November 2, 2002
at the Bayou Restaurant in
Havre de Grace, MD.*

*Cash Bar and hors d'oeuvres
at 6PM*

Dinner at 7PM

*The first twenty-five of this year's
third edition museum decoys, Black
Ducks, painted by Jim Pierce, will
be sold by lottery after dinner. Only
those in attendance will be eligible to
purchase one of these fine decoys.
Plan to attend for a fine evening of
entertainment.*

About *The Canvasback*

The Canvasback is published and distributed by the Havre de Grace Decoy Museum as a membership service and promotional tool. The magazine is compiled and mailed quarterly to keep museum members up to date with events, exhibit changes, and programs. We also seek and collect articles, photographs, biographies, local lore and creative writing pieces **that specifically address the goals of our mission statement.** We invite members, friends and students to submit work for consideration for placement in the magazine. The selection and scheduling of work to appear in the magazine is solely at the discretion of the editor. A tentative schedule of themes and deadlines is as follows:

- Winter 2003.....**Annual Report/ Year in Review**.....Submissions and Advertising needed by January 15, 2003.
- Spring 2003.....**Festival Issue**.....We'll be seeking articles and photo's about the 2003 Festival Honorary Chairman and Featured Decoy/Duck. Deadline for all materials is March 15,2003.

We are always looking for help to write book reviews (we try to stick with books from our gift shop); special events coverage, (a member's perspective is a nice change of pace); line drawings and artwork will be greatly appreciated, appropriate quote's, cartoons, recipes, poetry.... I'm sure you get the idea! Call me if you have questions or insights that I should consider! Thanks!!! You can contact me, Debra Pence, at the museum at (410) 939-3739.

Advertising Rates for 2002-2003

Color back cover	7.5" x 10"	\$350.00
Color Page	7.5" x 10"	\$250.00
B&W Full inside page	7.5" x 10"	\$175.00
1/2 – page horizontal	7.5" x 4.5"	\$125.00
1/2 – page vertical	3.5" x 10"	\$125.00
1/4 – page	3.5" x 4.75"	\$100.00
Business Card	3.5" x 2"	\$50.00

Color separations must be provided for color ads and must meet printers specifications for good quality printing. Be sure to call ahead for availability of color ad space. All ads must be "camera ready" and "hard copies" must be sent to editor or producer.

Havre de Grace Decoy Museum

At A Glance

Mission Statement: The Havre de Grace Decoy Museum exists to collect, document, preserve and interpret waterfowl decoys as this art form applies to the heritage of the Chesapeake Bay. Within this context, the Museum will strive to study styles of decoys, seeking to understand the decoys' artistic and social values and to pass on this heritage to our future generations. The Museum will also educate, present and document the influence that the surrounding environment, the Susquehanna Flats and the Chesapeake Bay, has had on decoy history.

Quick Statistics:	2001 Attendance: 17,809 visitors	Total Group Tours: 80 groups
	2001 Membership: 1225	Total Volunteers : Appx. 200
	Founded 1981, Opened 1986	Operating Budget \$350,000.00

Facilities include: Three Main Galleries and a fully preserved authentic 1940's Carver's Workshop, Full Research Library, two fully equipped modern Carving Workshops, a museum Gift Shop, Visitor's Information area and Offices.

Operations: The Havre de Grace Decoy Museum is open everyday except New Year's Day, Easter, Thanksgiving, and Christmas. The hours are 11:00 am to 4:00 pm daily. Group discounts and flexible tour schedules are available with advance reservations. Contact the museum at (410) 939-3739 for more information.

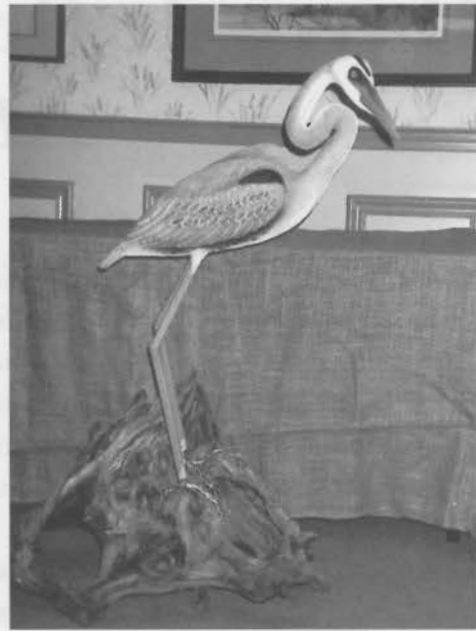
Membership: Supporting the Havre de Grace Decoy Museum with a membership is an important way to demonstrate your interest in preserving the historic art of decoy carving and waterfowling on the Susquehanna Flats and Chesapeake Bay. Our museum is unique, in that our mission is to preserve the art and history of *working decoys*.

Gift Memberships: Give a membership to the Havre de Grace Decoy Museum as a gift to family or friends. Anyone who enjoys the many aspects of decoys, folk art, hunting, Havre de Grace history and the heritage and life-ways on the Susquehanna Flats and Chesapeake Bay will appreciate a membership with the Decoy Museum.

Volunteer Opportunities: The Havre de Grace Decoy Museum is a non-profit organization dependent on volunteers in many aspects of our operations. If you believe you may have an interest in becoming a part of our team, please check the box on our membership information form or give us a call at (410) 939-3739. We'll be happy to send you a brochure and application form describing the opportunities for participation with our museum.

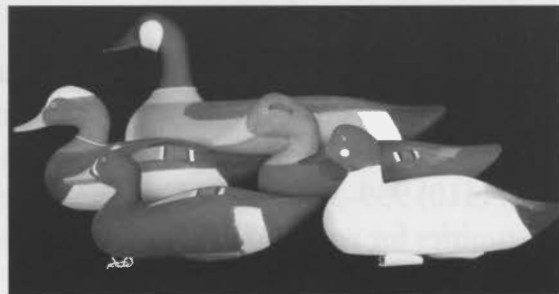
“We Stand Corrected”

The editor of *The Canvasback* apologizes for the misidentification of the Great Blue Heron shown on page 25, of the Festival Issue of the magazine. The beauty shown here was carved by Mr. Jerry Geurts with this year's Monday morning carving class. My apologies to Mr. Geurts.



Carving Classes at The Havre de Grace Decoy Museum Winter 2003

Award winning carver Jeff Moore leads adult carving classes at the Havre de Grace Decoy Museum every Monday morning from 9:00am to 12:30pm. Classes are \$25.00 per session payable at the sessions you attend. Beginners through accomplished carvers meet and enjoy the companionship and support of this group. If you are interested in joining this group or learning more about the class please contact the museum at (410) 939-3739.



PDCA Membership Grows to 101



By
Jim Trimble

The Potomac Decoy Collectors Association located in the metropolitan Washington, DC area, has quickly become one of the most active decoy-collecting clubs in the country. Founded in the spring of 1997, the club in year 2000, assembled brand data for the recently published Decoy Brands book. Efforts at decoy scholarship and appreciation have not gone unnoticed in the decoy collecting community. Membership of 101 includes directors of East Coast waterfowl related museums, publishers of decoy related periodicals, authors of decoy related books, plus several contributing writers to various decoy related magazines. Members' decoys have been displayed at East Coast museums, state government buildings and waterfowl shows. One of PDCA's authors is also an



Left to Right: Chad Tragakis, Earl Giesman, Bruce Eppard, and Chris Nelson.

appraiser and broker who is recognized nationally. Another PDCA member runs an auction house that specializes in decoys. A talented member is a highly regarded restorer of old decoys. There are several members who are competitive carvers with numerous awards to their credit. PDCA's rosters are filled with individuals who are members of other decoy collecting clubs.

The club's newsletter, *The Potomac Flyer*, is published nine times a year, with many members contributing stories or covering decoy related events. At our monthly meetings, many wonderful decoys have been displayed on competition tables, some have changed hands,



Left to Right: Larry Ackerman, Doiley Fulcher, Jim Van Ness, and Chris Nelson.

unknowns have been identified, and waterfowling history has been debated. It has also been an opportunity for the carving membership, to display and compete in PDCA's contemporary category. Club participants all agree that every member has broadened his or her knowledge while enjoying the social aspects of the club. If you are into decoys, and you live or visit the Washington DC area, the \$20 membership fee is one of the best bangs for the buck in the decoy collecting community. If you are interested in attending one of the monthly meetings, or joining the flock, or want an email attachment of their recent newsletter, contact Tom East @ 703-866-1735 or Jim Trimble @ 703-768-7264 or PotomacDuck@aol.com.



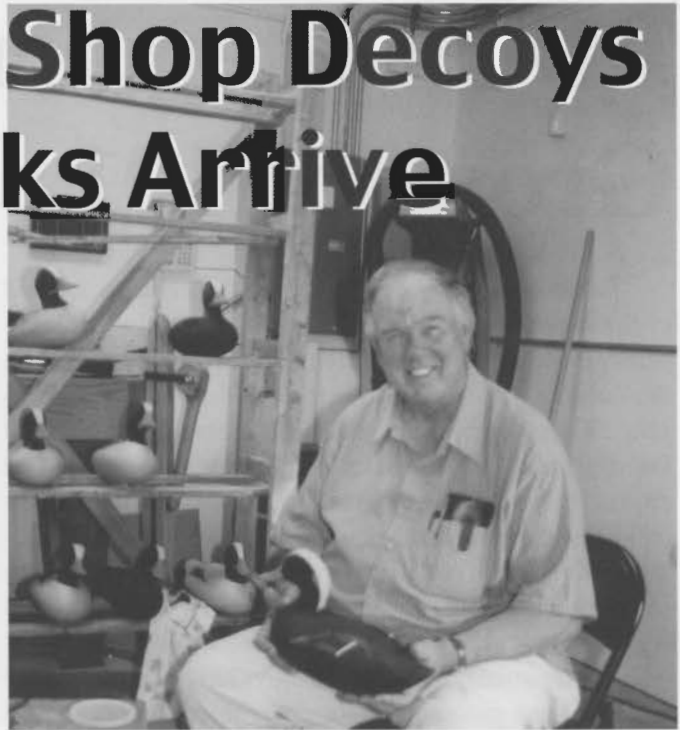
Left to Right: Tom East, Ray Whetzel, Mark Finisecy, and Larry Myers.

2002 Mitchell Shop Decoys The Black Ducks Arrive

Photos and text D. Pence

It was a warm September evening when the small group of carver's gathered under the interested eyes of myself and Pat Vincenti and went to work assembling and finishing the bodies of this year's Annual Museum Decoys. Sawdust hung in the air of the Mitchell Shop as the sanders hummed and the glue and nail guns popped at steady intervals. Gradually the wood bodies were sanded and the heads attached. The pile of wooden Black Head Decoys grew, as the usually independent carvers, Steve Lay, Vernon Bryant, "Little" Vernon Bryant, Charles Jobes, and Frank Muller worked together as a team. Once again the community of decoy carver's put aside the hectic pace of their own businesses and came together to benefit the museum.

The tradition started two short years ago when the museum's supporting carvers decided to sponsor an "Annual Museum Decoy" to sell, to benefit the museum. Each year 50 decoys are carved by a team of well known friends of the museum and painted by one of our more prominent "senior" carvers. The first 25 are sold by lottery drawings at the November, Anniversary Dinner the remaining 25 are sold through-out the year in the museum's



Jim Pierce with black duck.

gift shop and are most often gone by the following Annual Dinner.

This years senior carver/painter of the decoys is Jim Pierce, one of the museum's founding members of the Board of Director's. Jim is well known for the beautiful style of his work and we are all anxious to see this year's Blackhead Decoys. A special thank-you goes to each of this year's carver's for the time and work they've given to help the museum.

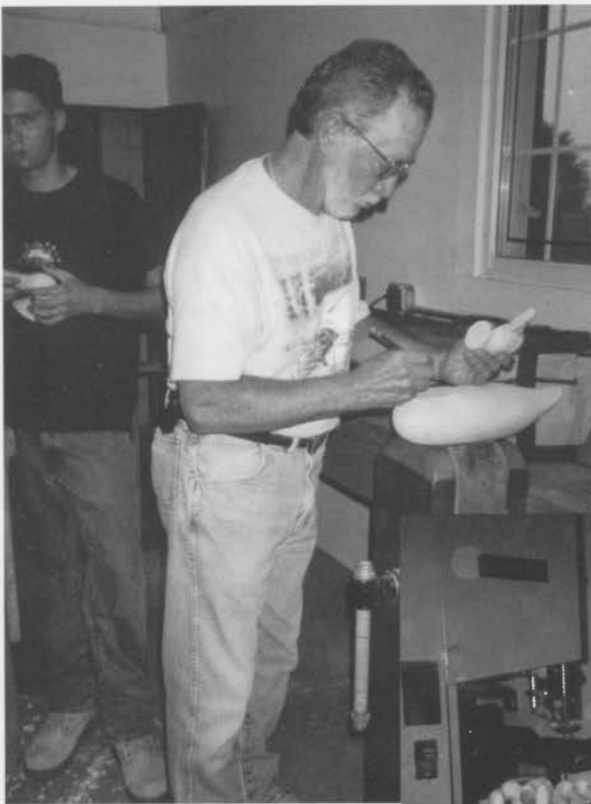
RIGHT" Little Vernon carving heads.

"Getting Started." Notice the clean shirts.



BELOW: Vernon Bryant carving heads.





*Charlie Jobes
and Steve Lay
sanding bodies.*

Frank Muller "setting" heads.



*Black duck bodies
from Mitchell
Shop 2002
museum decoys.*



Roger Urie Remembered

Well known carver Roger Urie died June 27, 2002. Roger is remembered as a warm-hearted, kind and wonderful person who always shared a great sense of humor. Roger was the Honorary Chairman of the Decoy Museum's 10th Annual Decoy Festival in 1990. Writer Chad Tragakis once wrote that "This honor forever placed the Urie name in the company of the elite group of Maryland decoy makers, who are among the true pioneers of this American art form." The museum will miss Roger Urie, but will forever treasure and preserve the beautiful collection of his decoys as a part of his legacy.



2002 FALL RAFFLE

to benefit

Havre de Grace Decoy Museum

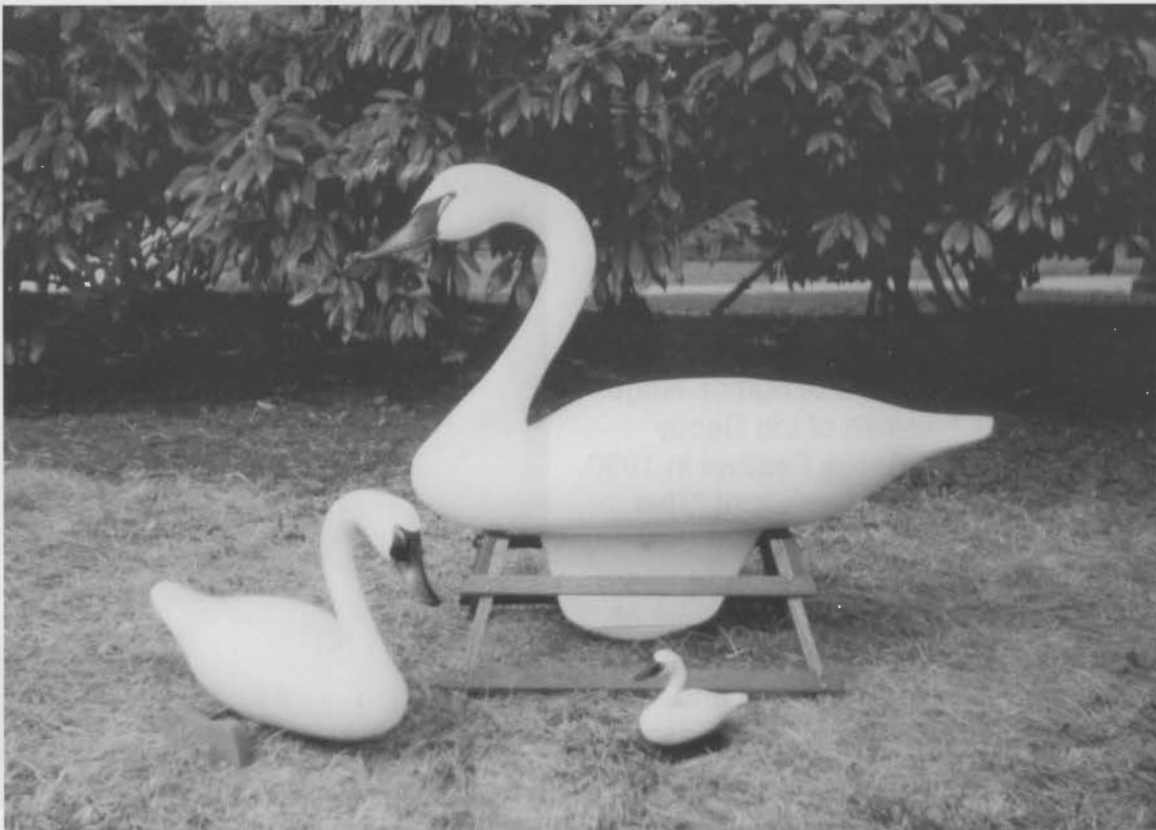
1st Prize: Full size Swan by Charlie Bryan

2nd Prize: Half size Swan by Patrick Vincenti

3rd Prize: Miniature Swan by Jim Pierce

Winners will be drawn at 8:00pm
Sunday, December 8, 2002 at the close of the
Candlelight Tour & Carver Celebration.

Tickets are available at the Decoy Museum &
Vincenti's Decoy Shop in Havre de Grace.



DECOY MAGAZINE

- ✦ Carver profiles
- ✦ Features on carving regions, fish decoys, sporting art
- ✦ Complete auction coverage
- ✦ Classified section for buying, selling, trading
- ✦ National calendar of all decoy shows
- ✦ Photographs of over eighty decoys, many in full color

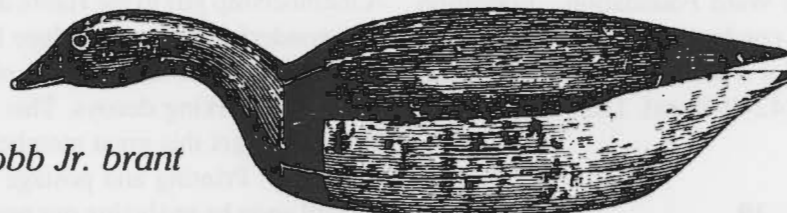
- ☐ ONE YEAR, SEVEN ISSUES\$36.00
- ☐ TWO YEARS, FOURTEEN ISSUES\$65.00
- ☐ CANADA, ONE YEAR (U.S. Funds)\$40.00
- ☐ CANADA, TWO YEARS, (U.S. Funds)\$75.00
- ☐ FOREIGN SUBSCRIPTIONS, PER YEAR (Airmail)\$70.00

Send check or money order payable to:

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VISA AND MASTERCARD ACCEPTED



Nathan Cobb Jr. brant

Candlelight Tour, Sale and Carvers Celebration

Sunday, December 8th, 2002

11:00 a.m. - 8:00 p.m.

Special Members Only Sale - members receive 25% off all Gift Shop purchases

Decoy carvers exhibiting and offering their work

Wood Duck Raffle drawing at 8:00 p.m.



Tickets for the
30th Annual Candlelight Tour of Havre de Grace
on sale at the Decoy Museum
or by phoning Madelyn Shank
at 410-939-3947.



CALENDAR

October

Every Monday

Carving Classes with Carver Jeff Moore. Every Monday Morning 8:30 am until 12:30 p.m. Held at the Havre de Grace Decoy Museum. Classes conducted by award winning carver Jeff Moore, all skill levels are invited. Contact the museum on Monday mornings for more detailed information. (410)939-3739.

October 5 & 6, November 2 & 3

Carving Classes with the Ward Foundation. Education Department Classes to be conducted at Salisbury University, in Salisbury, MD. For a schedule and fee information, contact the at (410)742-4988 ext. 110

19

Chestertown Wildlife Exhibition & Sale. Presented in Historic Downtown Chestertown on Maryland's Eastern Shore. Over 50 carvers & other artisans, music, food, programs and entertainment for the entire family. Hours 9:00a.m. to 5:00p.m. (Special Preview Parties Friday evening) Call for more information (410)778-0416. Admission for ages 12 and up is \$5.00 per person.

November

2

16th Annual Decoy Museum Anniversary Dinner. A lively evening of great food and fun as members and friends celebrate the evolution of the Havre de Grace Decoy Museum's history. All proceeds directly benefit the museum. Held at the Bayou Restaurant in Havre de Grace at 6 p.m., For more information or reservations contact the museum at (410)939-3739.

November

8, 9, & 10

Waterfowl Festival. Historic Easton, MD is the site of one of Maryland's best known Waterfowl Art Shows. Over 400 artists and craftsmen attend this juried show. Activities for the entire family, lots of great food, music and events. For more information call (410)822-4567.

December

Give the Gift of a Decoy Museum Membership

A membership gift to the Havre de Grace Decoy Museum is a wonderful way to introduce friends and family to the unique collection and mission of preserving the art and history of working decoys. This holiday season may be the last time to get this great membership at our current bargain price! Printing and postage costs have gone up and we will soon be analyzing our need to increase our annual membership / subscription dues. Be sure to check out the membership application featured in this issue of the Canvasback. It's a nice gift to the museum as well!

8

Annual Candlelight Tour and Decoy Museum Open House. Visit Havre de Grace during this beautiful event. Homes, businesses and the museums decorate and celebrate the holiday season with tours and special activities and demonstrations. The museum gift shop will host special sales through the day. Please plan on visiting the museum. Call the museum for Candlelight Tour tickets and route information! (410) 939-3739

January

5

Care and Feeding of Decoys. Decoy museum curator Diane Rees will present a one hour program on how to analyze the condition of your decoys and how to care for them. Be sure to take advantage of Diane's expertise while she has time to share. 1:30 p.m. Reservations requested but not required. Call the museum at (410) 939-3739.

Weekend Carving Demonstrations

at the Havre de Grace Decoy Museum

Sun. Sept. 1	Mike Gleason	Sat. Oct. 19	Jeannie Hiss	Sun. Dec. 1	John Ingoglia
Sat. Sept. 7	Joe Cook	Sun. Oct. 20	Butch & Mary	Sat. Dec. 7	Jeannie Hiss
Sun. Sept. 8	Bill Collins & John Mitchell	Sat. Oct. 26	Carol Larrimore	Sun. Dec. 8	**CANDLELIGHT TOUR**
Sat. Sept. 14	DUCK FAIR Jimmy Pierce	Sun. Oct. 27	Joe Cook	Sat. Dec. 14	Joe Cook
Sun. Sept. 15	DUCK FAIR Jimmy Pierce	Sat. Nov. 2	Bryon Bodt	Sun. Dec. 15	Mike Gleason
Sat. Sept. 21	Mike Gleason	Sun. Nov. 3	Bob Hess	Sat. Dec. 21	Richard Moretz
Sun. Sept. 22	John Ingoglia	Sat. Nov. 9	Barb Wachter	Sun. Dec. 22	Butch & Mary Carol Larrimore
Sat. Sept. 28	Jeannie Hiss	Sun. Nov. 10	Butch & Mary	Sat. Dec. 28	Bob Hess
Sun. Sept. 29	Frank Muller	Sat. Nov. 16	Carol Larrimore	Sun. Dec. 29	Joe Cook
Sat. Oct. 5	Joe Cook	Sun. Nov. 17	John Ingoglia	If you are interested in becoming a weekend carver on any of the OPEN dates, please contact Pat Vincenti at (410) 734-6238. Thanks!	
Sun. Oct. 6	Allan Schaubert	Sat. Nov. 23	Mike Gleason		
Sat. Oct. 12	John Nickle	Sun. Nov. 24	Bryon Bodt		
Sun. Oct. 13	Bill Schaubert	Sat. Nov. 30	Richard Moretz		
			Frank Miller		
			Mike Gleason		

CLASSIFIED

For our members we offer free classified ads to buy, sell, and trade decoys or related objects. Please keep ads under 15 words. For non-members, the cost is \$5.00 for 15 words. Mail your classified ads to: Decoy Museum, 215 Giles Street, Havre de Grace, MD 21078.

FOR SALE: Paul Gibson's complete Decoy Collection (eleven pairs plus the swan and goose) with a framed and signed print of the collection. All pieces signed. All in mint condition. Telephone (703) 524-8298 and/or e-mail aberdeene1@aol.com

FOR SALE: *When Ducks Were Plenty* by Ed Muderlak. Duck shooting from Frank Forester's 1840s to William Hazelton's 1920s. 400+ pages, 115 old-time photos and etchings. Limited edition (500) slipcased \$65 post paid. Trade edition \$40 post paid. Old Reliable Publishing, Box 4, Davis, IL 61019.

WANTED: The Havre de Grace Decoy Museum seeks donations or long-term loans of decoys from the Pacific,

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FOR SALE: Chesapeake Bay Decoys -- many makers -- call Jim at (703) 768-7264 or potomacduck@aol.com

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